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ABSTRACT

The Quinmester course "Shakespeare" is designed to bring out behavior patterns in characters revealed through dialogue in the plays of Shakespeare. Selections include sonnets, the romantic comedy "A Midsummer Night's Dream," the history play "Richard II," and the tragedy "Hamlet." The sonnets are analyzed not only as intimate and artistic autobiographical reflections of Shakespeare's life, but also as sensitive reflections of the age in which he lived. In reading "A Midsummer Night's Dream," the student analyzes its humorous and farcical aspects which function as an opaque shield to a covert and more profound statement of the human condition. Through the reading of "Richard II" the student analyzes a history which treats the tragic disintegration of royal illusions. "Hamlet" is analyzed in the terms of conflict, artistically crafted both in character and setting, which predicts inevitable disaster. Fifteen pages of resource materials for students and teachers are listed. (CL)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

CS 100 047

SHAKESPEARE

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English

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Written by Richard Hargraves
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE NUMBER

COURSE TITLE: SHAKESPEARE

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COURSE DESCRIPTION: A course designed to bring out behavior patterns in characters revealed through dialogue in the plays of Shakespeare. Selections include sonnets, a comedy, a history, and a tragedy.

I. PERFORMANCE OBJECTIVES

A. After examining films, filmstrips, recordings, and resource books, the student will analyze selected sonnets not only as intimate and artistic autobiographical reflections of Shakespeare's life but also as sensitive reflections of the age in which he lived.

B. After examining films, filmstrips, recordings, and resource books, the student will analyze the humorous and farcical aspects of a romantic comedy which function as an opaque shield to a covert and more profound statement of the human condition.

C. After examining films, recordings, and resource books, the student will analyze a history which treats the tragic disintegration of royal illusions.

D. After examining films, filmstrips, recordings, and resource books, the student will analyze a tragedy in terms of conflict, artistically crafted both in character and setting, which predicts inevitable disaster.

II. COURSE CONTENT

A. Rationale

The secondary student is intellectually ready for an in-depth encounter, vis a vis, with the Bard, a compendium of artistic grace and master spokesman for the human condition. The quin, Shakespeare, is designed to give the high school pupil the opportunity to read, analyze, and "live" the learning experience while isolating the factors of the SHAKESPEAREAN LAW: EXTRAORDINARY GENIUS + CULTURAL FERVOR =

ART AND HUMANITY
SUPPORTED BY PROFOUND INSIGHT

B. Range of subject matter

1. The sonnets

a. The Elizabethan period
b. Autobiographical elements

2. Analysis of a romantic comedy, A Midsummer Night's Dream

   a. Background material
   b. Artistic interpretation of reality versus unreality

3. Analysis of a history, Richard II

   a. Background material
   b. Character dissection of Richard

4. Analysis of a tragedy, Hamlet

   a. Background material
   b. Character study of the protagonists

      (1) Literary analysis
      (2) Psychological analysis

III. TEACHING STRATEGIES

A. After examining films, filmstrips, recordings, and resource books, the student will analyze selected sonnets not only as intimate and artistic autobiographical reflections of Shakespeare's life but also as sensitive reflections of the currents and cross-currents of an age.

1. Have students view the following films:

   a. English Literature: The Seventeenth Century (1-11816)
   b. William Shakespeare: Background for His Works (1-11828)
   c. Shakespeare: Soul of an Age, Part 1 (1-31509)
   d. Shakespeare: Soul of an Age, Part 2 (1-31511)
   e. Shakespeare's World and Shakespeare's London. CCM Films

2. Have students view the filmstrip, Elizabethan Poetry: Shakespeare. Imperial Film Company.

3. Have students read and complete the investigation into sonnet form in Reading Shakespeare by Marcia Roberts, "The Sonnet," pp. 160-163. Have students study selected Petrarchan sonnets and compare the quatrain/couplet form to the Shakespearean sonnet. Have students copy and bring to class for distribution examples of other famous sonneteers' works: Wordsworth, Elizabeth Barrett Browning, Edmund Spenser, John Donne (Holy Sonnets). Have students prepare a 5-8 minute lecture comparing the form, content, and theme of a Shakespearean sonnet to another selected sonnet.

4. Have students read and complete Lesson 38, "Alliteration in the Sonnet," in Reading Shakespeare by Marcia Roberts.

5. Have students read and complete Lesson 39, "The Meaning of the Sonnets," in Reading Shakespeare by Marcia Roberts. Have students discuss the definitions of the words they must define in Sonnets 90 and 94. Have them rewrite the two sonnets in modern English. Have students contrast and compare the original version with the rewritten sonnets.

6. Have students read and complete Lesson 40, "Imagery in the Sonnet," in Reading Shakespeare by Marcia Roberts.

7. Have students read and complete Lesson 41, "A Prose Statement of the Sonnet," in Reading Shakespeare by Marcia Roberts. Have students also make a prose statement of Sonnets 90 and 94. They might contrast and compare the effectiveness of image patterns in the poetic statement and the prose statement.

8. Have students read and complete Lessons 42 and 43, "Analysis of the Sonnet" and "Discovering a Sonnet in a Play," in Reading Shakespeare by Marcia Roberts. Have students list the concrete metaphors used in the sonnet. Have students discuss the effectiveness of the images presented or act out the scene. Have students listen to two professional recordings of the scene from Romeo and Juliet and compare and contrast different actors' interpretations.

9. Have students, using Lesson 43, "Analysis of the Sonnet," as a guide-line, analyze Sonnet 55 and Sonnet 29 from Lesson 41.

10. Have students summarize and explain the relationship of the main ideas in the following sonnets:

    a. Sonnet 180
    b. Sonnet 30
    c. Sonnet 91
    d. Sonnet 138

11. Have students read "Shakespeare's Sonnets and the 1590's" in The Shakespearean Moment by Patrick Cruttwell. Have students read critically for information which explores the relationship between form and content in Shakespeare's sonnets. They might make a list or chart which groups the sonnets thematically.

12. Have students, after reading "Shakespeare's Sonnets and the 1590's,"

analyze specific sonnets which treat the following subject matter:

a. Self-deprecation expressed by the Bard towards his profession.
b. The mysterious "dark" woman.
c. His patron.
d. "W. H."
e. The English Renaissance Adonis concept of a young man.
f. Dissatisfaction with middle age.
g. Envy of other authors.
h. Discontent with society.
i. Disgust with love and sex.

13. Have students contrast and compare selected Shakespearean sonnets with selections from Donne's Holy Sonnets. Explore and analyze the use of metaphysical conceits.

14. Have students read selected sonnets by John Milton from his corpus of 23. Contrast and compare the Miltonic form with Shakespeare's and Donne's. Have students analyze one of Milton's heroic sonnets: "O nightingale, that on you bloomy spray...."

15. Have students analyze Milton's 16-line poem, "On Shakespeare." Have students contrast and compare the form of this 16-line poem with the 14-line sonnet.

16. Have students complete Lesson 44, "Writing a Sonnet," in Reading Shakespeare by Marcia Roberts. Have students copy and distribute their creative efforts to the class for constructive, critical comment. Have them evaluate their success at "sonneteering."

17. Have students write their own heroic sonnet in the Miltonic form. They might also write a commemorative poem about a famous sonneteer other than Shakespeare.

18. Have students prepare a 10-20 minute, multi-media (slide-tape, opaque projector, recordings) class presentation on "Selected Shakespeare Sonnets: 'Little Songs' of an Age." The program should include a careful interpretation of the interrelationship of the open quatrain/couplet form. Attention should be directed toward developing an awareness of image and metaphor change among the sonnet's intellectual or emotional advances, the movement from the abstract to the concrete, and the progression from tones of rationality to irrationality. The presentations may include a dramatization of a group of thematically related sonnets. Appropriate Elizabethan music, costumes, and setting material may be used.

19. Have students interpret a group of sonnets by acting out the central themes via a more elaborate vehicle: an Elizabethan masque.

B. After examining films, filmstrips, recordings, and resource books, the student will analyze the humorous and farcical aspects of a romantic comedy functioning as an opaque shield to a covert and more profound statement of the human condition.

1. Have students view the following filmstrips and listen to the tapes:

   a. Early English Drama: Roots of Shakespeare's Theatre

      (1) "The Medieval Drama"
      (2) "The Development of the Theatres"
      (3) "Pre-Shakespearean Dramatist"
      (4) "Marlowe Leads the Way"

   b. Introduction to Shakespeare (Tapes)

      (1) "The Shakespeare Plot"
      (2) "The Shakespeare Character"
      (3) "Diction and Speech"
      (4) "How Shakespeare Uses Words"
      (5) "The Shakespeare Atmosphere"
      (6) "Continuation of the Atmosphere Theme"
      (7) "The Shakespeare Comedy"

2. Have students view a filmed version of A Midsummer Night's Dream in order to understand plot structure, character relationships, ethereal setting, and multilevel themes.

3. Have students investigate the origin and history of May Day festivities and the observance of Midsummer Eve. Have students consult Hamilton's Mythology or the Eleusinian Mysteries. Have students conjecture what the significance of the celebrations might be after viewing the film, "A Midsummer Night's Dream."

4. Have students read and familiarize themselves with the short biography on Theseus in Hamilton's Mythology, pp. 149-158. Have students interpret the Athenian saying, "Nothing without Theseus."

5. Have students read Hawthorne's story, "The Maypole of Merry Mount." Have them contrast and compare the divergent attitudes expressed in the work about the nature and function of May Day "games."

6. Have students investigate the term, "an occasional play." Have students investigate the history of social events surrounding the first production of Midsummer. They might imaginatively describe the real wedding party: names, dress, character descriptions, the setting of the first performance of Midsummer.

7. Have students, after completing #6, work in small group modes on the following:

   a. Form nine separate clusters of 2-4 students each. Each of the small groups will choose one of the nine scenes from Midsummer for intensive study. Drawing on their knowledge of an "occasional play" and the nature of the first audience which viewed Midsummer, each group will write a creative script which is an imaginative recording of the comments and asides made by members of the first audience in reaction to a particular scene of the play. Writing Cluster One will compose an imaginative dialogue among members of the noble wedding party as they viewed Act I, Scene 1 of the original production of Midsummer. Since Midsummer is an occasional play (written for a specific occasion), the students would understand that members of the first, select audience would have viewed and appreciated the Shakespeare romantic comedy on various levels of understanding as they not only responded to the lyric verse, music, dance, and moonlit pagentry, but also to elaborate caricatures of themselves cast as mythical figures in this "occasional" comedy about weddings and dreams. Writing Cluster Two will study and write creative dialogue for Act I, Scene 2. The students should imagine themselves as being invisible with portable cassette tape recorder in hand, at the first performance of Midsummer.
   b. Assemble the 9 separate scripts on the nine scenes in Midsummer. The total group effort forms a larger script which becomes a hypothetical record of audience reaction to a famous Shakespeare debut.

8. Have students list the characters in the dramatis personae of A Midsummer Night's Dream and write a description of each after viewing the introductory film. Have students note the several plots in the work which create a world of action and poetry: Theseus - Hippolyta, the young lovers (Hermia, Lysander, Demetrius, and Helen), the faires, and Botton's crew of commoners.

9. Have students read Act I, Scene 1 of A Midsummer Night's Dream. Students might write their own creative description of "a wood near Athens."

10. Have students consider the following after reading Act I, Scene 1:

    a. Make a diagram showing the relationship of the young lovers.
    b. Explain the role a parent should play in choosing a mate for his son or daughter.
    c. What lines in Act I, Scene 1, might be suitable for an aria in an operetta?

d. What is the significance of the rhymed couplets used near the end of the scene?
e. Evaluate the first scene in terms of convincing exposition.

11. Have students listen to at least two professional recordings of Act I, Scene 1, and contrast and compare the quality of the recorded performances.

12. Have students read Act I, Scene 2 and consider the following:

    a. Isolate passages spoken by Bottom which comically express verisimilitude and tastes for dramatic and exaggerated poetic statements.
    b. Analyze the scene as a satiric statement by Shakespeare on playwrights and players.
    c. Evaluate the dramatic effect of the scene in terms of farce and bombast.

13. Have students listen to at least two professional recordings of Act I, Scene 2 and contrast and compare performances.

14. Have students read Act II, Scene 1 of Midsummer and consider the following:

    a. State reasons why Act II, Scene 1 might be included in Act I as Scene 3.
    b. Draw parallels between the Athenian world of men and the realm of the aerial sprites.
    c. Compare Oberon and Titania to Theseus and Hippolyta.
    d. Consider the terms "real" and "unreal" and discuss the concepts as they apply to this scene versus Act I, Scenes 1 and 2.
    e. Consider the aspects of "fun" and "merriment" in courtship and then in marriage. Describe the "ideal" courtship. Describe the "ideal" marriage. Discuss the spiritual change in lovers during the transition from courtship to marriage.
    f. Explore the folklore in Act II, Scene 1, in the fairy world versus the reality of the folklore in the "real" world.
    g. Isolate and analyze especially poetic lines spoken by Oberon, Titania, and Puck. What do the lines reveal about the characters?

15. Have students analyze why Shakespeare included scenes covering "real life" in the moonlit environs of Puck and his monarchs instead of in the world of Athens — a milieu of reason and sunlit sensitivities.

16. Have students imaginatively perform segments of Act II, Scene 1, in an attempt to "feel" and capture the sense of magic permeating the moonlit landscapes. Appropriate background materials and music may be used.

17. Have students listen critically to two recorded performances of Act II, Scene 1. Have students use the professional interpretation to evaluate their own class readings.

18. Have students read Act II, Scene 2 of Midsummer. Have students analyze the scene in terms of music, color, movement, and poetic delight — elements suitable for adaptation into a revue or light operetta. Have students revise poetic passage into lyrics and write tuneful melodies á la Rogers and Hammerstein or Rado and Ragni. Individual class musicians may give their own musical renditions of Shakespeare's melodious words set to a contemporary rock idiom, much like the "What a piece of work is man" sequence from Hair.

19. Have students isolate passages from Act II, Scene 2, which reveal the human foibles of the nonhumans, Oberon and Titania.

20. Have students, after practice, read aloud the roles for the characters in Act III, Scenes 1 and 2, and Act IV, Scene 1 of Midsummer. Have students consider the following:

    a. Thoughtful reading, study, and analysis of the comedic rehearsal episode for "Pyramus and Thisbe" set in the imaginary realm of moonlit enchantment.
    b. The functions of art, imagination, and reality in Act III, Scene 1.
    c. Critique Act III, Scene 1, as "a dazzling composition of incongruity." (See Meziner, p. 169)
    d. Evaluate Bottom's comment, "reason and love keep little company together nowadays."
    e. Compare and contrast the onstage contrivances of Oberon and Puck and the offstage deceptions of Bottom and Titania in Act III, Scene 2.
    f. Analyze Scene 2 in terms of success as farcical, slapstick comedy.
    g. Evaluate the "spell-casting" effect of Puck's last speech in Act III, Scene 2.
    h. In the opening scene of Act IV, what evidence does Shakespeare provide which reinforces Oberon's powers?
    i. Discuss the implications of Oberon's line "Dian's bud o'er Cupid's flower/Hath such force and blessed power." What is the significance of the word, "blessed"?
    j. How does Bottom react to coming out of his dream?

k. What elements take the reader from the nocturnal magic-wrought environs to daylight and Athens? What is the dramatic effect of the transition on the reader?

l. Compare the three speeches of Theseus and Hippolyta in the second half of Act IV, Scene 1, in terms of dramatic effect by analyzing diction, imagery, syntax, and patterns of accent. How do Theseus' speeches reinstate our awareness of the Athenian monarch?

m. Write the ballad that Bottom assigns to Quince at the end of Act IV, Scene 1.

n. How do Act IV, Scene 1 and Act III, Scene 1 function as devices of dramatic "closure" around the central action, Act III, Scene 2, of the romantic comedy?

21. Have students listen critically to professional recordings of Act III, Scene 1 and 2 and Act IV, Scene 1.

22. Have students read and analyze the comedic effect of Act IV, Scene 2. Have them evaluate at least two recorded professional renditions of the scene.

23. Have students read and study carefully Act V of Midsummer.

24. Have students act out in class Shakespeare's audience "involvement" during the performance by Peter Quince's Company in Act V, Scene 1. Students should feel free to improvise by making imaginative asides, providing their own puns, etc., in the roles of viewers of "Pyramus and Thisbe." Have students simultaneously perform the "Pyramus and Thisbe" episode after considerable study and practice in order to achieve a sense of competitive wit between the audience and Bottom and his crude cohorts.

25. Have students critically analyze and evaluate the audience/Quince Company sequence as a creative statement by Shakespeare commenting on the function of the imagination in discerning reality from unreality. Have students determine if the Avon Bard is presenting the skillful and intuitive reader with an aesthetic theory on the powers of the mind to distinguish between reality and unreality.

26. Have students listen critically to professional recordings of Act V, Scene 1, in order to facilitate their evaluation in #25.

27. Have students read aloud, discuss, and analyze Theseus' speech about the madman, the poet, and the lover.

    a. Of what significance is the speech to the play in terms of Midsummer as a work of dramatic art and the creative results of the playwright's imagination?

b. What specific words and phrases in the speech reveal Theseus' true character? Shakespeare's?
c. What words, phrases, or ideas in this speech by Theseus indicate that Shakespeare is presenting the reader with another theory about the function of the imagination?
d. What does Theseus' argument imply about the powers of art and love in shaping our imagination?

28. Have students conjecture why the play closes with a return to the world of delightful sprites and moonlit magic. Have them consider the following:

a. Why do the Tinker Bell-types of Midsummer, rather than the Athenian noblesse, most accurately reflect real life and human values?
b. What alternatives to Puck's epilogue could Shakespeare have used to end the play about midsummer madness?
c. What qualities in Puck's delivery suggest a religious blessing?

29. Have interested students write an alternative to Puck's epilogue: a reappearance of Oberon and Titania for a brief masque which appropriately closes the wedding celebration. Have students write a script for an innovative performance of the masque with these variations:

a. A strict Elizabethan masque complete with period music, etc.

or

b. A contemporary rock masque with electronic music and a light show.

30. Have students select scenes or episodes from A Midsummer Night's Dream appropriate for a street theatre performance in a park setting. (Merrie Christmas, Bayfront, Crandon, etc.) Curious onlookers become a natural audience, and members of the audience may even wish to participate with the imaginatively advertised Midsummer Sprite/Midnight Mite Performing Arts Festival Company.

C. After examining films, recordings, and resource books, the student will analyze a history which treats the tragic disintegration of royal illusions.

1. Have students view the CCM film, Kings and Queens. Have them write a short reaction paper which reveals their understanding of the royal office.

2. Have students read and complete Lesson 45, "Shakespeare's Kings," in Reading Shakespeare by Marcia Roberts. Have students consider

the line, "Hath not a king ten thousand names?" from Richard II in Lesson 45 and list synonyms, metaphors, and similes which might apply to the regal position.

3. Have students view the CCM film, Richard II. They might write a one-page character sketch of Richard which conveys their first impression of the monarch.

4. Have students research the history of the War of the Roses in order to understand the politics during Richard's reign.

5. Have students investigate the royal sanction of the divine right of kings using quotation #17 from Richard II in Lesson 45, Reading Shakespeare as a guideline.

6. Have students investigate some of the controversies surrounding famous quarrels over investiture of an English monarch.

7. Have students investigate the ceremonial proceedings for an English monarch's coronation during the time of Richard II. Have students also investigate the ceremonial proceedings used by the Roman Catholic Church during the same period of history for the enthronement of the Pope as Vicar of Christ on Earth. Have students contrast and compare the temporal investiture ceremonies of a royal monarch with the exalted investiture of His Holiness during this late, medieval period.

8. Have students stage an English Renaissance coronation ceremony of a real or imaginary monarch complete with background setting, costumes, and appropriate music. Others in the class may act as members of the royal court or participants in the actual ceremony.

9. Have students contrast and compare the concept of the divine right of kings with the duties of the office of the President of the United States of America, the execution of the duties of Elizabeth II of England, a well-known dictator, the deceased Charles de Gaulle, the head of a coalition government, and/or a leader of the Communist Party.

10. Have students make a multi-media (slide, film, filmstrip, opaque projector, slide-tape) class presentation which contrasts and compares the inauguration of a contemporay United States president with a recently coronated monarch or enthroned Pope. Give students the option of preparing a multi-media presentation on the death and burial ceremonies for a twentieth century president, monarch, or Pope.

11. Have students read and complete Lesson 46, "On Being a King," in Reading Shakespeare by Marcia Roberts.

12. Have students read Holinshed's account of Richard II from which Shakespeare drew material for his chronicle.

13. Have students listen to a teacher lecture which fully explains the political and historical background of Richard's court as the play opens. Have students use a genealogy chart for reference.

14. Have students read Act I, Scene 1, and consider the following:

    a. What duties and obligations are implied by a chivalric code?
    b. Compare and contrast Bolingbroke's denunciation of Mowbray and Mowbray's defense in terms of language, images, biblical allusions, and tone. What does the rhetoric of the speeches reveal about the personalities of the two men?
    c. What is implied by throwing down or raising the gage?
    d. What is the significance of Mowbray's remark, "Men are but gilded loam, or painted clay"?
    e. What does Richard reveal about his opinion of sovereignty at the end of the scene?
    f. List and count the number of images Richard uses in his eloquent rhetoric in the scene.

15. Have three students assume the roles of Richard, Bolingbroke, and Mowbray and act out the scene after careful study and practice.

16. Have students listen to at least two professional recordings of the scene and then evaluate the student performances in relation to these.

17. Have students read Act I, Scene 2, of Richard II and consider the following:

    a. What topics of conversation evoke a tone of ironic candor?
    b. What comments are made about the nature of brotherhood and love and by whom are they made?
    c. How is the real significance of the Mowbray-Bolingbroke duel revealed in this scene?

18. Have students read Act I, Scenes 3 and 4, and consider the following:

    a. What devices of action and dialogue does Shakespeare use to convey a sense of medieval pageantry in the scene at Coventry?
    b. Compare and contrast the splendor of the pageant with Richard's display of kingship.
    c. Comment on the following as foreshadowing devices:

        (1) Richard's leaving the throne to speak to his cousin.

(2) Hand-kissing.
(3) Bowing at the knee.

d. Compare and contrast Bolingbroke's and Mowbray's actions and comments before and after the interruption of the conflict.
e. What lines in Act I, Scene 3, clearly reveal Richard's ambiguity as a royal decision-maker?
f. How does Bolingbroke's comment, "How long a time lies in one little word... such is the breath of kings" serve as a critique on Richard's powers to mete out "justice"?
g. What lines in Act I, Scene 4, reveal Richard's tasteless humor and betray a baseness in his character unbefitting a royal personage?

19. Have students write hypothetical alternatives to Richard's episodes of poor decision-making in Act I.

20. Have students read Act II, Scene 1, and consider the following:

a. In what ways is John of Gaunt's deathbed speech prophetic?
b. How is the reality of suffering made effective in this scene?
c. Analyze Gaunt's speech as a piece of rhetoric imbued with a sense of deep patriotism.
d. List all the metaphors for England in Gaunt's speech.
e. How does Gaunt somberly pun on his own name?
f. What does this delivery reveal about the character of John of Gaunt?
g. What does Richard's reaction to his noble uncle's death further reveal about the young ruler's character and personality?
h. How does Richard blunder again by trusting York at the end of Act II, Scene 1?

21. Have students listen to at least two professional recordings of the scene and critique the several actors' delivery of dying Gaunt's line for sincerity and effect.

22. Have students read and study Act II, Scene 2 of Richard II. Have them analyze the Queen's lines as contributors to the theme of appearance versus reality in the play. Have students compare reactions of the Queen to the suffering of the Duchess of Gloucester.

23. Have students read Act II, Scene 3, and analyze the following:

a. How changes in the dialogue reflect the larger changes ready to occur in the court of Richard II.

b. How the attitudes of York and Bolingbroke express the impending conflict in loyalities to Richard.
c. The use of garden images.

24. Have students read Act II, Scene 4, and discuss the implications that natural phenomena suggest in Shakespeare's characters.

25. Have students read Act III, Scene 1, and consider the following:

a. Parallels between Bolingbroke's treatment of Richard's friends and Richard's treatment of Bolingbroke.
b. The function of the Queen as a "shadow" of Richard.

26. Have students read Act III, Scene 2. Have students thoughtfully consider the following:

a. Study and analyze selected lines of Richard's which reveal the monarch's deepening awareness of human reality.
b. Study and analyze selected lines of Richard's which show the king's greater use of rhetoric over logic. What do his speech patterns suggest about his failure to discriminate between illusion and reality? How is his incompetence further outlined through rhetorical gestures?
c. Study and analyze Richard's speech on the nature of kingship, good and evil, guilt and innocence, etc. List and evaluate the the images Richard uses. Are they appropriate? Are his thoughts logically expressed? What does the speech imply about Richard's understanding of his own state of affairs?
d. Account for Richard's change of mood later in the scene.
e. Analyze Richard's comparison of the death of friends to the death of kings.
f. What do Richard's lines at the close of the scene foreshadow?
g. Compare the words and actions of Richard in Act III, Scene 2, to the Richard in Act I.

27. Have students listen to at least two professional recordings of Act III, Scene 2, and compare actors' interpretations of the disillusioned monarch.

28. Have students read Act III, Scene 3. Have students contrast and compare this encounter between Richard and Bolingbroke with the banishment scene:

a. Military atmosphere versus the setting of pagaentry of the country lists.

b. Bolingbroke's direct speech patterns versus Richard's image filled lines.
c. The use of puns versus elaborate figures of speech.
d. Richard's and Bolingbroke's verbal exchanges in the banishment scene versus Richard's and Northumberland's dramatic dialogue in Act III, Scene 3.

29. Have students consider, in Act III, Scene 3, the following:

a. Richard's failure to compromise.
b. Richard's acceptance of defeat.
c. Richard's regal bearing despite his submission.

30. Have students read Act III, Scene 4, and consider the following:

a. Analyze the garden scene as an allegory. What is relevant in the list of "garden" images?
b. Analyze and evaluate the Gardener and Man as characters in a morality play.
c. Determine from the scene the playwright's comments on the concept of maintenance of order in the royal realm. How does this theory coincide or conflict with events in Richard II?
d. Speculate on the significance of the Queen's curse on the Gardener's function.

31. Have students read carefully and thoughtfully Act IV, Scene 1. Have them analyze the dramatic effect and relevance of the following:

a. The use of regal Westminister Hall for the dethroning ceremony for Richard.
b. Richard's regal bearing and pitiable actions.
c. Richard's exchange of a crown for human suffering.
d. The parallels between Bolingbroke's state of affairs at the beginning of the play and Richard's situation at the end.
e. Carlisle's solemn attitude and orthodox ideas on the sanctity of kingship.
f. Richard's "performance" as he delivers the crown to Bolingbroke.
g. The significance of Richard's line, "Oh, that I were a mockery king of snow."
h. Richard's disillusionment and his casting away of the mirror.
i. The description of the scene as "a woeful pageant."
j. The significance of Richard's response to Bolingbroke's request for him to give up the crown: "Ay, no; no, ay: for I must nothing be."

32. Have students read Act V, Scenes 1-6, and react to the following:

a. In what lines in Act V are the opening scenes of the play parallel in terms of Richard's attitude and Bolingbroke's banishment?
b. Trace Richard's further ego dissolvement and self-revelation as a man of action versus a man of image-laden rhetorical flourishes.
c. Evaluate Richard's final provocation to physical action versus recourse to verbal defense.

33. Have students consider the following:

a. King Richard II as a man of peace and nonviolence. Why or why not is Richard's self-proclaimed reference to Christ as a figure of suffering appropriate in the abdication scene?
b. The dramatic effect and metaphorical connotations of:

(1) Illness and disease.
(2) The royal "we."
(3) Crowns.
(4) Flower and horticultural images.
(5) Blood.
(6) The military.
(7) Heaven and earth.

c. The function of women in the play.
d. Richard as an effeminate man.

34. Have students research the politics and events leading up to the Essex Rebellion during Elizabeth I's reign. What were the implications and the significance of the first performance of Richard II on the eve of attempted insurrection?

35. Have students complete the Shakespearean trilogy of chronicles beginning with Richard II by reading Henry IV, Parts 1 and 2.

36. Have students reconsider the concept and implications of the divine right of kings. Have them discuss the function of free will and individual prerogative versus whim and irresponsible action in Richard II. Have students consider contemporary American politics and the role of the president in decision-making situations. Have students discuss the New York Times publication of classified Pentagon documents. Have students evaluate the Times' action in light of public interest and national security.

37. Have students analyze and evaluate Harold C. Goddard's statement in The Meaning of Shakespeare that the character of Richard II is "a study in fantasy."

D. After examining films, filmstrips, recordings, and resource books, the student will analyze a tragedy in terms of conflict, artistically crafted both in character and setting, which predicts inevitable disaster.

1. Have students view the series of films, The Artistry of Shakespeare:

   a. "Character"
   b. "Patterns of Sound"
   c. "A Sense of Tragedy"
   d. "Turning Points"
   e. "Imagery"

2. Have students view the filmstrip, The Genius of Shakespeare: Series I, "Hamlet," Parts 1 and 2 as an introduction to character, setting, plot, and theme in the tragedy. Have them, after viewing the filmstrips, discuss character, setting, plot, and themes in the play.

3. Have students, after viewing The Genius of Shakespeare: Series I, write single paragraph sketches of the main figures in Hamlet. The short writing pieces should reflect the students' "first impression" of the young Dane and others.

4. Have students, after viewing the series of films, The Artistry of Shakespeare, write a résumé of "A Sense of Tragedy" and its application as an introductory device for Hamlet. Have students evaluate the use of the film for studying Richard II.

5. Have students investigate the critics' speculation centering around the origin of the name, "Hamlet."

6. Have students read "The World of Hamlet," in The Yale Review, XLI, 1952. Have students write a résumé of the article. Have them also contrast and compare the article with other introductory material already studied.

7. Have students read Act I, Scene 1, of Hamlet and answer the following:

   a. What criterion does the scene fulfill as a piece of effective exposition?
   b. What is the atmosphere of the setting at the "bewitching" hour?

c. What is a deus ex machina? Does the ghost in the scene fit the definition?
d. What were some common Elizabethan views on ghosts and other supernatural apparitions?
e. Describe Horatio's reaction to the spectre.

8. Have students investigate modern day scientific opinion on ghosts, ESP, poltergeists, hallucinations, and other related phenomena. Have students make a multi-media class presentation of their findings.

9. Have interested students stage the appearance of the ghost of Hamlet's father in Act I, Scene 1. Have them prepare an innovative, multi-media, space age performance of the scene which utilizes the class research into extrasensory and supernatural phenomena. The use of creative lighting techniques, settings, and sound effects should be encouraged.

10. Have students listen to professional recordings of recognized excellence of Act I, Scene 1:

a. Analyze the professional performances.
b. Evaluate the class presentation in light of the quality of the recorded scene of midnight intrigue.

11. Have interested students read aloud in class Act I, Scene 1 of Hamlet after careful study and practice. Have them give thoughtful attention to Claudius' address to the King's Council. Have the students complete the following:

a. Contrast and compare the mood of Scene 1 of Hamlet with the splendid officialdom of Scene 2.
b. Have students analyze the effectiveness of Claudius' speech as an attempt to "smooth" his troubled political and domestic "waters."
c. Have students, after investigating the history of the word, incest, determine the significance of its use in the scene.
d. What is the function of the King's Council? Does it exist in Denmark today? If so, what are its functions?
e. What lines in Hamlet's soliloquy suggest the emotions of sadness, caustic dissatisfaction, anger, despair, and defeat?
f. What are the basic tenets of an existential philosophy? In what ways may/may not Hamlet's soliloquy hint at contemporary existentialism?

12. Have students, drawing on personal experiences and the experiences of friends, describe in writing a situation equal in frustration and anxiety to Hamlet's predicament. The assignment should describe in detail the emotional factors precipitating the range of feelings expressed in Hamlet's soliloquy in Scene 2.

13. Have students account for Hamlet's change of mood in Act I, Scene 2, when Horatio arrives.

14. Have students write another brief character sketch of Hamlet and compare this description to the one written after seeing the introductory film.

15. Have students listen to three recordings of Hamlet's soliloquy in Act I, Scene 2. Have students contrast and compare the separate deliveries.

16. Have students read Act I, Scene 3 and consider the following:

    a. Compare and contrast Polonius and Claudius as concerned father figures.
    b. What does the scene reveal about the Hamlet-Ophelia relationship?
    c. What advice does Laertes give to Ophelia? Why or why not are Laertes' comments worthwhile?
    d. Analyze Polonius' famed advice to his son. What, above a surface interpretation, does the passage imply? Is Polonius' "message" too idealistic or merely a practical, moral prescription for success? Of what value are the old man's ideas to young people? Under what circumstances would the advice given by the father-figure provide guidelines for ethical and moral decision-making?
    e. Compare and contrast, based on evidence provided thus far in the play, the Polonius/Laertes father-son relationship and the Claudius/Hamlet relationship.

17. Have students write their own piece of "advice" for imagined offspring which would be suitable for young adults in this technocratic/cybernetic space age.

18. Have interested students study carefully the lines of Act I, Scene 3 and give a class reading which sensitively reveals the emotional complexities of the parent/child relationships viewed in this scene.

19. Have students listen to several professional recordings of Act I, Scene 3 of Hamlet. Have students critically contrast and compare the recorded performances.

20. Have students read Act I, Scenes 4 and 5 and complete the following:

    a. Compare the mood of Scenes 4 and 5 with the atmosphere of Scene 1, Act I.
    b. In what ways has the character of the ghost changed?
    c. What is the ghost's injunction to Hamlet? How does the Prince react?
    d. Why does the Prince address the spirit with several names?
    e. What is the classical relationship of purgatory to heaven and hell? How does Dante view this juxtaposition of the spheres of death? Has the ghost been properly consigned to purgatory? Why?
    f. Of what significance is Marcellus' line, "Something is rotten in the state of Denmark "?
    g. What is the true story of the death of Hamlet's father?
    h. How is the theme of revenge strongly reinforced in this scene?
    i. Why does Hamlet decide to assume an "antic disposition"?
    j. What does Hamlet imply with his line, "...but mad north-northwest: when the wind is southerly I know a haw from a handsaw "?

21. Have interested students again stage the appearance of the ghost, in the end of Act I contrasted with the appearance in Scene 1. Have them innovate on their multi-media presentation of Scene 1.

22. Have students read Act II, Scene 1, and complete the following:

    a. What is Reynaldo's mission? Under what circumstances may/may not a parent "spy" on his children? Why or why not is Polonius' action justified? Conjecture how Laertes will react to discovering his father's proxy snooping.
    b. Explain Polonius' statement, "By indirections find directions out."
    c. What is the dramatic function of Ophelia's sewing closet? Why is the young girl upset? What is her father's reaction?

23. Have students write in modern English the offstage encounter between Hamlet and Ophelia in Act II, Scene 1. Have students give attention to Hamlet's "mad" posturing--his "antic disposition."

24. Have students read a reprint of The English Journal article, "Polonius' Indirections: A Controlling Idea in Hamlet," by Richard K. Parker. Have students write a one-page summary of the concepts presented in the article.

25. Have students read Act II, Scene 2, and analyze the following in class discussion with support from appropriate quotations:

    a. Claudius' "interference" with Hamlet's life paralleled to Polonius' meddling in Laertes' life.
    b. Hamlet's eloquent "ravings" about sex and disgust with the world.
    c. Polonius' "theory" on Hamlet's "madness."
    d. Hamlet's reference to Polonius as a "tedious old fool."
    e. Rosencrantz' and Guildenstern's theory of Hamlet's "madness."

26. Have students further analyze the last half of Act II, Scene 2, and consider the following:

    a. The change in Hamlet's attitude toward Rosencrantz and Guildenstern after their first meeting. What do Hamlet's two university "friends" reveal? How does the Prince explain his erratic behavior to his former school chums?
    b. What is significant about Hamlet's line, "There is nothing either good or bad but thinking makes it so "?
    c. What indications are there in this scene that Polonius' technique of giving "directions" through "indirections" is operating?
    d. How does Hamlet react to the news of the arrival of the players?
    e. Of what significance is the players' tragic speech about Hecuba?

27. Have students analyze Hamlet's soliloquy in Act II, Scene 2, according to the following:

    a. Why does the Danish Prince refer to himself as a "peasant slave" and "rogue"?
    b. Why is the soliloquy a statement about Hamlet's quandry over action versus inaction?
    c. What lines in this speech could have been spoken by Richard II? What other lines in Hamlet studied thus far remind the reader of the disillusioned Richard II?
    d. What lines in the soliloquy express Hamlet's genuine grief? Was Richard II capable of expressing heartfelt sorrow? To what degree does Hamlet fall prey to high-flown rhetoric and extensive image-making? Thus far in Hamlet, how similar or dissimilar are the characters of Richard II and Hamlet, according to lines spoken by the Prince?
    e. What lines in the young Dane's soliloquy seem philosophical in nature?
    f. What comparisons and contrasts may be made between this soliloquy and the first soliloquy delivered by Hamlet.

28. Have students listen to several professional recordings of the soliloquy in Act II, Scene 2 of Hamlet. Have students critique the various actors' interpretations.

29. Have students read Act III, Scene 1 of Hamlet and analyze the following:

    a. The "schemes" of Hamlet and Claudius for "exposing" each other.
    b. Claudius' aside which reveals his guilt.
    c. The tone of Hamlet's soliloquy.
    d. The significance of the line, "To be or not to be."
    e. Hamlet's delivery as a philosophical discussion versus a proposal for committing suicide.
    f. Hamlet's attitude toward death.
    g. Hamlet's rejection of suicide.
    h. Hamlet as a young man depressed by shattered illusions.
    i. The soliloquy as an existential statement.

30. Have students, after reading Act III, Scene 1, consider the following about the Hamlet/Ophelia relationship:

    a. Why does Hamlet become enraged soon after Ophelia appears? What principally motivates this outburst against women and the world?
    b. Hamlet's reasons for demanding that Ophelia "get" herself to a nunnery.
    c. Any subtle indications that an intimate relationship is being severed between the two young people.
    d. Hamlet's use of the word, monsters.
    e. Hamlet's discovery that the encounter is being observed.
    f. Hamlet's opinion about women in general.
    g. What Ophelia's final speech reveals about her love for Hamlet.
    h. The relevance of Claudius' line, "Madness in great ones must not unwatched go." Is Claudius genuinely convinced that Hamlet is insane? Why or why not?

31. Have students read Act III, Scenes 2 and 3. Have them complete the following:

    a. Analyze the dramatic effect of Hamlet's lines which pun on "air" and "heir" as the Prince assumes his "antic disposition" in the opening of Scene 2.
    b. How do Hamlet's actions toward Ophelia confirm Polonius' opinion that Hamlet's "madness" stems from frustrated love. Why isn't Ophelia more offended?

c. What is Hamlet's true state of mind before the performance of "The Murder of Gonzago"?
d. Why does Claudius maintain his sense of decorum during the players' introductory performance?
e. What is the significance of Gertrude's remark during the play, "The lady doth protest too much, methinks"?
f. At what point in the "play" does Claudius "lose his cool," as it were?
g. How can Hamlet's behavior towards Rosencrantz and Guildenstern be explained after the performance of the play within a play? Analyze the relevance of Hamlet's and Guildenstern's conversation about the recorders.
h. What is humorous about Hamlet's and Polonius' conversation on the shape of clouds?
i. What lines in Hamlet's soliloquy at the close of Scene 2 betray an uncharacteristic tone in his speech?
j. What is Rosencrantz' theory about the position of kings?
k. Analyze Claudius' soliloquy in terms of its emotional sincerity.
l. What is the dramatic effect of Hamlet's refusal to murder Polonius as he kneels in prayer? How does this fleeting moment of inaction further characterize Hamlet?
m. Summarize Shakespeare's theory of acting which the playwright presents at the beginning of Scene 2. To what extent was the theory realized by the performance of the Players? Conjecture why Shakespeare chose Hamlet to expound on a theory of acting.
n. List figurative images used in Scenes 2 and 3 of Act III which introduce important ideas. Interested students may choose to illustrate the themes of the images through an artistic medium.
o. Analyze the dramatic function of a play within a play.
p. Compare and contrast several professional recordings of Hamlet and Claudius' soliloquies in Scene 3.

32. Have interested students plan and present "The Murder of Gonzago" before the class, complete with appropriate setting and court audience.

33. Have students discuss in class the dramatic effect of the following after reading Act III, Scene 4:

a. Gertrude's comment to her son, "Hamlet, thou hast thy father (Claudius) most offended."
b. Hamlet's retort to Gertrude, "Mother, you have my father much offended."
c. Hamlet's action in throwing his mother into a chair.
d. Polonius' "spying" behind the curtain.
e. Hamlet's line, "A bloody deed--almost as bad, good Mother,/As kill a king, and marry with his brother."

f. Hamlet's murder of the "tedius old fool."
g. Gertrude's declaration of innocence in the murder of her husband.
h. Hamlet's discussion of his mother's sexual indiscretions.
i. The appearance of the ghost and Hamlet's dual dialogues.
j. Hamlet's four "good nights" to his mother.
k. Hamlet's use of puns at the end of the scene.

34. Have students investigate the following sources for critical analysis of the Hamlet/Gertrude relationship in terms of Freudian and non-Freudian analysis:

a. Hamlet and Oedipus: A Psychoanalytic Study of Hamlet by Ernest Jones
b. Shakespearean Tragedy by A. C. Bradley
c. Shakespeare Our Contemporary by Jan Kott
d. The Wheel of Fire, "The Embassy of Death" by G. Wilson Knight

Have interested students form committees to research and argue the Freudian versus the non-Freudian interpretation of Hamlet based on the secondary sources listed in "a"-"c." Have students present their findings via a panel discussion. Have the class listen to an invited psychiatrist serving as guest lecturer on the subjects of Hamlet and Oedipus complexes and Jocasta mothering.

35. Have students in review of Act III of Hamlet listen to and critically evaluate at least two professional recordings of this especially dramatic act. Have interested students study the emotion-charged dialogue between the Queen and Prince for a class reading.

36. Have students read Act IV, Scenes 1-4 of Hamlet. Have students discuss the following topics in class:

a. Gertrude's fidelity to Hamlet.
b. The importance of Claudius' line, "It had been so with us, had we been there," after hearing of Polonius' death.
c. Claudius' devious plans to get rid of Hamlet.
d. The dramatic function of the appearances of Rosencrantz and Guildenstern in Act IV.
e. The accuracy and relevance of Claudius' statement, "Diseases desperate grown by desperate appliance are relieved, or not at all."
f. The character strengths and weaknesses of Hamlet and Fortinbras.

37. Have students read Hamlet, Act IV, Scenes 5, 6, and 7. Have them complete the following:

a. Determine the sincerity of Laertes' reaction to the news of his father's death.
b. Compare and contrast Ophelia's reaction to her father's death with Laertes' reaction.
c. Analyze the causes for Ophelia's nervous collaspe.
d. What might Laertes' line, "I dare damnation foreshadow" mean?
e. In Scene 5, how does Ophelia upset Laertes?
f. What do the individual flowers distributed by Ophelia symbolize? Have students suggest the names of other flowers that might be appropriate for the deranged maiden to hand to the various characters.
g. After Laertes and his followers burst in on Claudius, evaluate the King's tactful handling of the angry young man. What is the significance of Claudius' line to Laertes, "Where the offense is let the great axe fall"?
h. Analyze Claudius' tactics in Scene 7 as a scheming entrepreneur of revenge against Hamlet. Why is Laertes easily swayed by the King's flattery and persuasive approach? Cite lines by Laertes which indicate his intense desire for the Prince's death. What "twists" does Laertes add to Claudius' plan for Hamlet's disposal?
i. Point out words, phrases, and lines of Gertrude's which suggest a lyric quality to the description of Ophelia's ("the poor wretch") death. According to Gertrude's spoken interpretation, does the "poor wretch's" demise seem to have been suicide or an unavoidable and unfortunate accident?

38. Have students listen to at least two professional recordings of Act IV of Hamlet. Have students evaluate various actors' treatment of the several scenes, especially Ophelia's psychotic behavior.

39. Have interested students dramatize Ophelia's mad scenes. Have them listen and study the Sandoz Pharmaceutical recording, Ophelia's Personality Disorder as a guide for analysis of Ophelia's behavior.

40. Have students carefully read Act V, Scene 1 of Hamlet and analyze the following:

a. The dramatic effect of the gravediggers' performance as a tool for comic relief.
b. Hamlet's musings on death and the striving of mortals.
c. The Prince's reaction to Ophelia's funeral procession.

d. Hamlet's expression of grief in acknowledgement of his lover's "muddy death" compared to Laertes' lament. Why or why not are the young men's emotional demonstrations true to character?

41. Have interested students play the roles of the gravediggers and Hamlet as the Prince and the menials engage in a verbal duel of wit and banter.

42. Have interested students investigate conventional forms of Elizabethan humor such as puns, riddles, etc. Have the students then analyze the Hamlet graveyard scene in terms of Elizabethan comedic expressions and gestures.

43. Have students read Act V, Scene 2 of Hamlet. Have them discuss the following:

a. Hamlet's change of mood since his sea voyage.
b. Hamlet's treatment of Rosencrantz and Guildenstern.
c. Osric's description of the betting odds.
d. The sincerity of Hamlet's apology to Laertes before the fencing match.
e. The miscarrage of Claudius' and Laertes' murder plot.
f. Laertes' stabbing of a defenseless man.
g. Hamlet's request to Horatio to tell the truth about the Prince to the world: "Absent thee from felicity awhile,/And in this harsh world draw thy breath in pain/To tell my story."
h. Fortinbras as Hamlet's successor to the throne.
i. Horatio's self-appellation as "an antique Roman."
j. Horatio's poetic eulogy for Hamlet: "Now cracks a noble heart. Good night, sweet prince,/And flights of angels sing thee to thy rest."
k. Horatio's line, "Had he (Hamlet) been put on, he was likely to have proved most royally."
l. Hamlet's success as a monarch had he lived.

44. Have students imagine the thoughts of the characters in Act V, Scene 2 as they approach their individual deaths. Have the pupils write a page of imaginative dialogue with "self" in which the characters grasp at fleeting thoughts and ask the eternal "Why, why, why?"

45. Have students investigate definitions of the tragic hero in literature. Have students write an analysis on Hamlet's tragic flaw.

46. Have students write an analysis of the dramatic function of the following in Hamlet:

a. Graves

b. Mothers
c. Fathers
d. Friendship
e. Ghosts
f. Spying
g. Sex
h. Scents
i. Flowers
j. Disease
k. Kingship
l. Sons
m. Daughters
n. Insanity
o. Revenge
p. Adultery
q. Soliloquies
r. Reputation

47. Have students contrast and compare the father/son figures in Hamlet now that the action of the play is completed. Consult J. Paris' "Three Sons in Hamlet" in The Atlantic, June 1959.

48. Have students view several of the acclaimed filmed versions of Hamlet. Have them contrast and compare the various actors' and actresses' interpretations of the leading characters. Have the pupils write a critique of the performances of their two favorite characters in the films of Hamlet.

49. Have students independently read from the following suggested secondary sources and write a three-five page reaction paper on an aspect of the work which provides a unique analysis of one of the characters in Hamlet:

a. Shakespeare's Melancholics by William Scott
b. Shaw on Shakespeare by Bernard Shaw
c. His Infinite Variety: Major Shakespearean Criticism Since Johnson by Paul Siegel
d. Essays on Shakespeare by Gordon Ross Smith
e. Shakespeare and the Renaissance Concept of Honor by Curtis Brown Watson
f. Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth by A. C. Bradley
g. William Shakespeare and the Craft of Tragedy by William Rosen
h. Shakespearean Tragedy by A. C. Bradley
i. The Heart of Hamlet by Bernard Grebarier
j. What Happens in Hamlet? by J. Dover Wilson

k. Interpreting Hamlet: Materials for Analysis, Russell E. Leavenworth, ed.
l. Hamlet: Father and Son by Peter Alexander
m. The Round Table Character of Shakespeare's Plays by William Hazlitt
n. Shakespeare: The Tragedies by Alfred Harbage

50. Have interested students consult the following sources in order to prepare an innovative stage production of selected scenes from Hamlet. Have students obtain permission for use of the school drama department facilities.

a. John Gielgud Directs Richard Burton in Hamlet by R. L. Sterne
b. "Theory of Theatrical Relativity: Phoenix Production: in New Republic by R. Brustein
c. "Shell's Hamlet" in Newsweek
d. "Theatre: Phoenix Production" in Nation by H. Clurman
e. "Putting Hamlet Together Again" in The New York Times by Thomas Lask
f. "Esse aut Non Esse" in The New York Times by Howard Taubman
g. "Why and How They Play Hamlet" in The New York Times Magazine
h. "Director at Work" in Saturday Review by H. Heives
i. "Williamson: 'I Hate Intellectual Actors'" The New York Times by A. Alvarez
j. "State: Midlands Hamlet" in The New York Times by Clive Barnes
k. "Revised Standard Done: New Hamlet of F. Zeffirelli" in Time
l. Shakespeare on the Modern Stage in Life Reprint #39
m. What's in a Play by J. Austell
n. Shakespearean Theatre by Ashley Thorndike
o. Shakespeare and the Players by Walter C. Hodges
p. Shakespearean Playgoing by Gordon Crosse
q. The American Shakespearean Festival by John Houseman
r. What Happens in Shakespeare: A New Interpretation by C. B. Purdon

51. Have interested students read Rosencrantz and Guildenstern Are Dead by Tom Stoppard. Have them contrast and compare the following, making references to specific lines of dialogue in both plays:

a. The opening scene of Stoppard's play in which the protagonists are making bets, with Osric's wagering on the fencing duel in Act V, Scene 1 of Hamlet.
b. The "peripheral" appearances of Hamlet and the court in Rosencrantz and Guildenstern Are Dead with the limited function of the two friends of the Prince in Hamlet.
c. The appearance and importance of the band of players in the two plays.
d. Existential overtones in the two dramas.

e. The dramatic function of death as a tragic vehicle.
f. The nature of the tragic hero as represented in the Stoppard work and the Shakespearean work.
g. The dramatic irony of the title of Stoppard's play with the fate of the two minor characters in Hamlet.

52. Have interested students read "The League of Death" in The Illusionless Man by Allen Wheelis. Have them evaluate Hamlet as a practitioner of "thanatotherapy."

53. Have students read Catcher in the Rye by J. D. Salinger. Have them evaluate, through panel discussion, Holden Caulfield as a modern-day version of Hamlet.

54. Have students interested in psychology and drama consult the following works for a psychoanalytic interpretation of Hamlet and Ophelia:

a. Hamlet and Oedipus: A Psychoanalytic Study of Hamlet by Ernest Jones
b. Studies in Shakespeare, "The Problem of Ophelia" by Arthur D. Matthews and Clark M. Emery
c. Ophelia's Personality Disorder by Sandoz Pharmaceuticals

Have the pupils write a creative, realistic, and scientifically accurate performing script for an intense session between Hamlet and a modern psychoanalyst and another script for Ophelia and her analyst. The students, in preparing the script, should investigate the definition and proper use of psychoanalytic terms encountered in the above sources. Students working on the project may seek aid from a doctor friend in order to add greater authenticity to the writing of the scripts. During the course of the session the analyst should ask his "patients" to engage in a psychodrama--an imagined, impromptu, role-playing session in which the doctor may say to Hamlet:

> "All right, now, Hamlet, I want us to try something new. Think about your mother, Gertrude. I want you, for a few minutes, to think about Gertrude and how she acts and thinks...I want you, Hamlet, to assume your mother's personality for these few remaining moments. I want you to 'dress,' as it were, in her emotions, ambitions, and frustrations. When you 'feel' these behaviors taking shape, Hamlet, let's talk about your new 'self.' Let's chat relaxedly about how Gertrude thinks, her love for you, Claudius, your deceased father, etc..."

The student-written script for the Ophelia session should also provide a psychodrama sequence during the session with her analyst. Ophelia's doctor will ask her to assume the personality of Hamlet. The students involved in this project should be prepared to devote much time and creative energy to writing and then performing the psychotherapeutic encounter in such a way that the subtleties of expression during the psychodrama sequence become real. The Ophelia character may wish to wear fantastic garb complete with garlands. Arrange for a performance of the two dramatizations in the school theatre and invite interested classes.

55. Have interested students read one of the following non-Shakespearean, Elizabethan plays and write a two-four page reaction paper:

    a. "Edward the Second" by Christopher Marlowe
    b. "The Shoemaker's Holiday" by Thomas Dekker
    c. "The Alchemist" by Ben Johnson
    d. "Philaster" by Francis Beaumont and John Fletcher
    e. "The Duchess of Malfi" by John Webster
    f. "A New Way to Pay Old Debts" by Philip Massinger

56. Have students read The Oresteian Triology by Aeschylus. Have them organize three panel discussions and/or presentations which contrast and compare characters in the three separate plays of the Trilogy with characters in Hamlet. Students may perform sequences from the Greek trilogy which illustrate concise parallels to the Shakespearean tragedy. Interested students may wish to rewrite and perform scenes of Hamlet complete with the chorus in classical Greek style and tone. Have students evaluate, as men of action versus inaction, Richard II, Hamlet, and Orestes.

IV. STUDENT RESOURCES

A. State-adopted texts

1. Adventures in English Literature: Harcourt, Brace and World, Inc.
2. England in Literature: Scott, Foresman & Co.
3. English Literature: Houghton Mifflin Co.
4. Major British Writers: Harcourt, Brace and World, Inc.

5. Poets and Critics 1485-1789: Singer/Random House Literature Series.

6. The United States in Literature: Scott, Foresman & Co.

B. Non-state-adopted supplementary materials

1. Textbooks

a. Shakespeare, William. A Midsummer Night's Dream. Louis B. Wright, ed., Folger Library, General Reader's Shakespeare. New York: Washington Square Press, 1964.

b. Shakespeare, William. Hamlet. Louis B. Wright, ed., Folger Library, General Reader's Shakespeare. New York: Washington Square Press, 1968.

c. Shakespeare, William. Richard II. Louis B. Wright and Virginia A. La Mar, eds., Folger Library, General Reader's Shakespeare. New York: Washington Square Press, n.d.

d. Shakespeare, William. Sonnets. (English Classics Series) George L. Kittredge, ed., Waltham, Mass.: Ginn College, 1968.

2. Reference materials

a. Bradley, A. C. Shakespearean Tragedy. St. Martin's Press, 1965.

b. Bradley, Andrew C. Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth. London: Macmillan and Co., Ltd., 1914.

c. De Banks, Cecile. Shakespearean Stage Production. New York: McGraw-Hill, 1953.

d. Eliot, Charles W. The Harvard Classics: Elizabethan Drama, Volumes I and II. New York: P. F. Collier and Son Corp., 1910.

(1) "Edward the Second" by Christopher Marlowe
(2) "The Shoemaker's Holiday" by Thomas Dekker
(3) "The Alchemist" by Ben Johnson
(4) "Philaster" by Francis Beaumont and John Fletcher
(5) "The Duchess of Malfi" by John Webster
(6) "A New Way to Pay Old Debts" by Philip Massinger

e. Grebarier, Bernard. The Heart of Hamlet. New York: Apollo, 1967.

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4. Media resources

a. Films--see "Teacher Resources"

b. Recordings--see "Teacher Resources"

c. Filmstrips--see "Teacher Resources"

d. Tapes--see "Teacher Resources"

V. TEACHER RESOURCES

A. Textbooks

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7. The Artistry of Shakespeare.

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   a. Hamlet, Part I
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2. Elizabethan Poetry: Shakespeare. Imperial Film Co., Inc.

3. Styles in Shakespearean Acting, 1890-1950. Creative Associates, Inc., 690 Dudley Street, Boston, Massachusetts.

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6. Elizabethan Everyday Life. Educational Audio Visual, Inc., Pleasantville, New York 10570.

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10. Theatres and the Players. McGraw-Hill.

11. Shakespeare: His Life, Times, Works, Style. Filmstrip House, Inc., 432 Park Avenue, New York, New York 10016.

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F. Tapes

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2. Life of Shakespeare. Educational Audio Visual, Inc.

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4. Introduction to Shakespeare. Educational Stimuli, 2012 Hammond Avenue, Superior, Wisconsin (36 minute tapes).

   a. The Shakespeare Plot
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